

*The*  
*Comic Opera*  
 OF

LOVE LAUGHS at LOCK-SMITHS

*performed at the*  
*Theatre Royal Haymarket,*  
*with universal applause.*

*Composed & Selected*

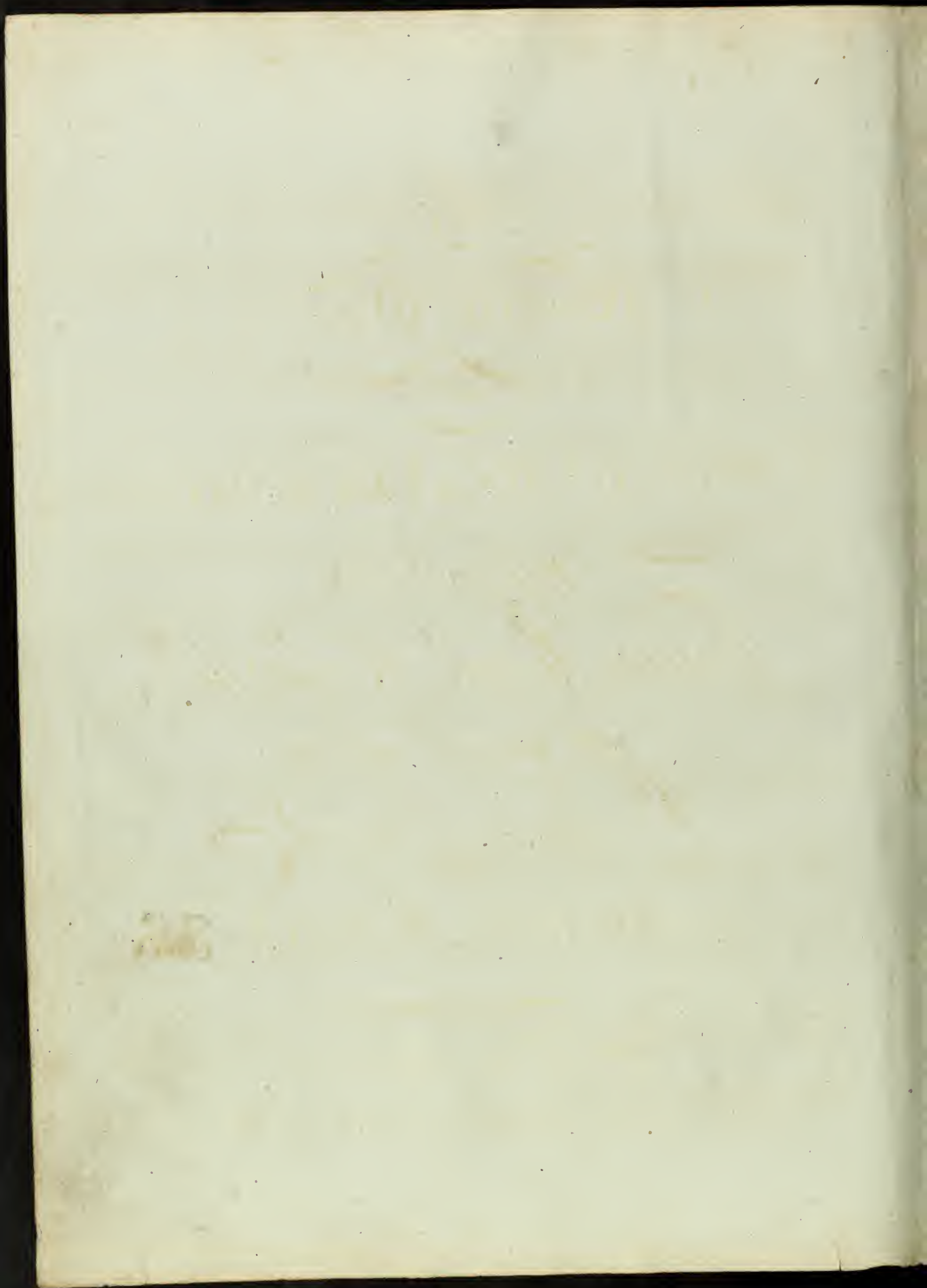
BY

MICHAEL KELLY. *M.K.*

*Entered at Stat.<sup>s</sup> Hall.*

*Price* <sup>s</sup>/<sub>6</sub>

*Published by M. Kelly at*  
*his Musical Saloon Pall Mall.*





*Overture*  
— TO —  
LOVE LAUGHS at LOCK-SMITHS

*Composed by*  
*H. Conde*

Adagio

*p*

*tr*

*3*

*tr*

Vlti

Allegro  
Moderato

*mf*

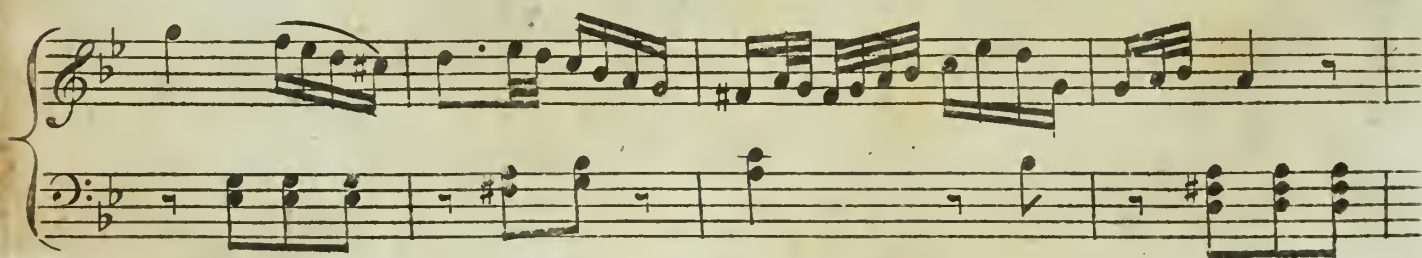
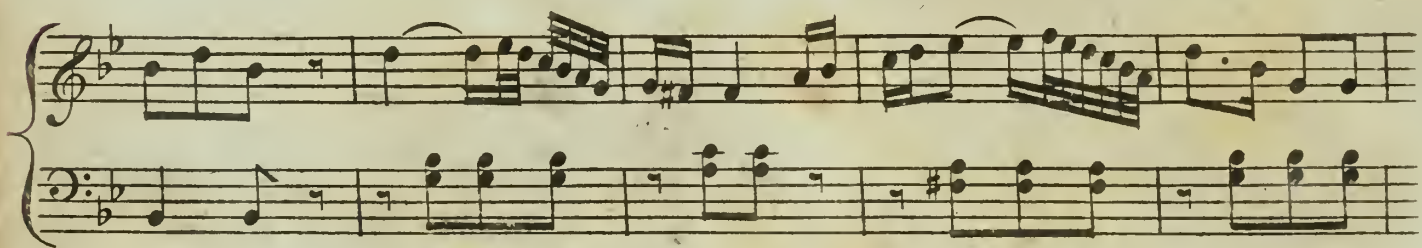
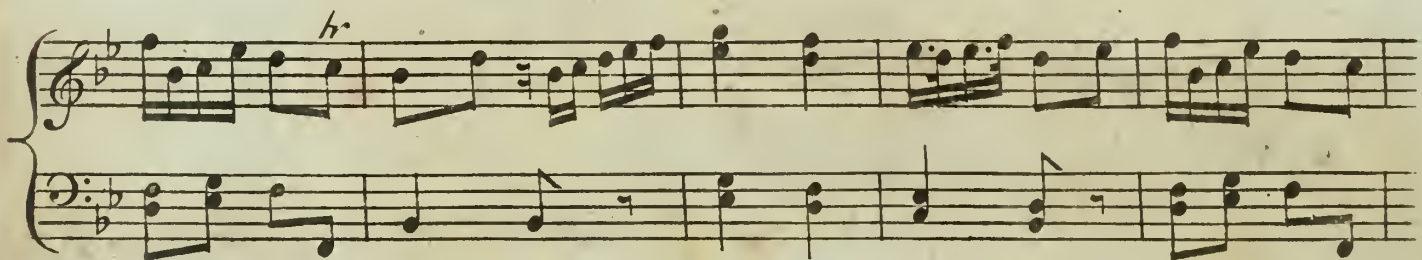
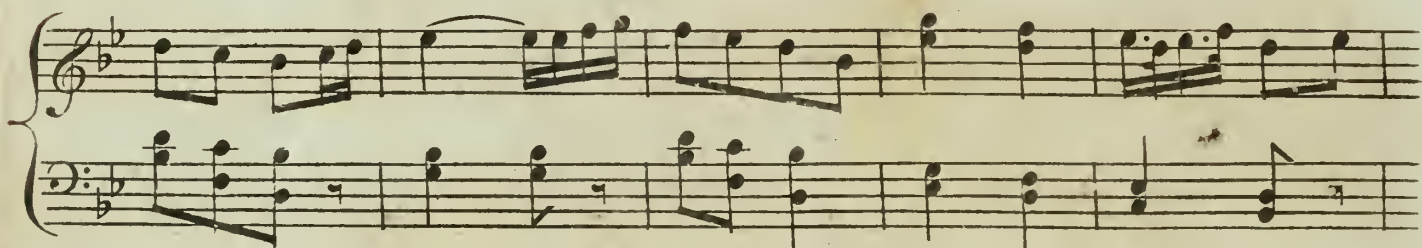
*f*



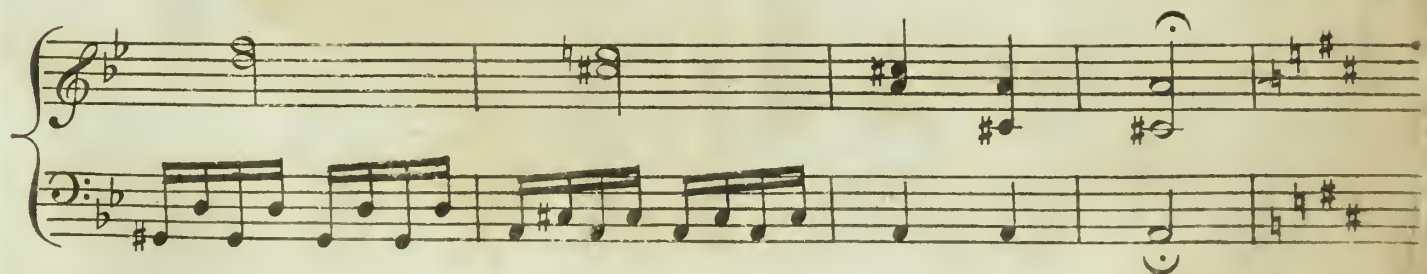
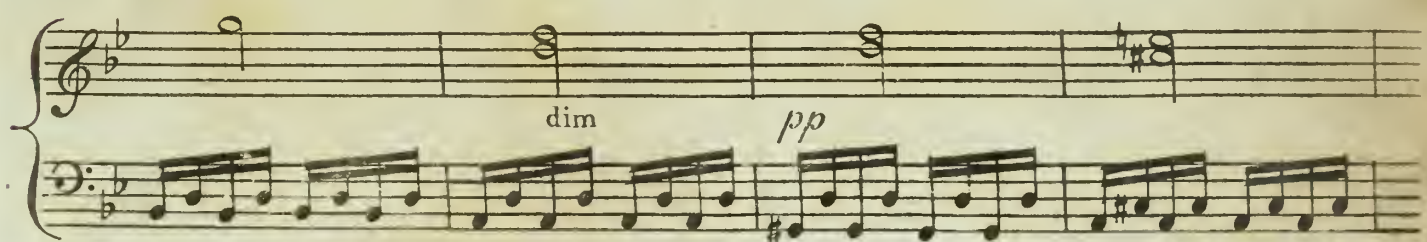
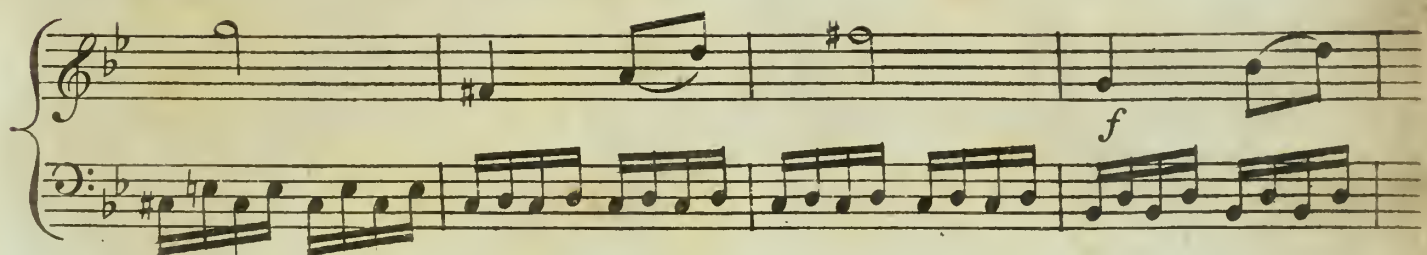
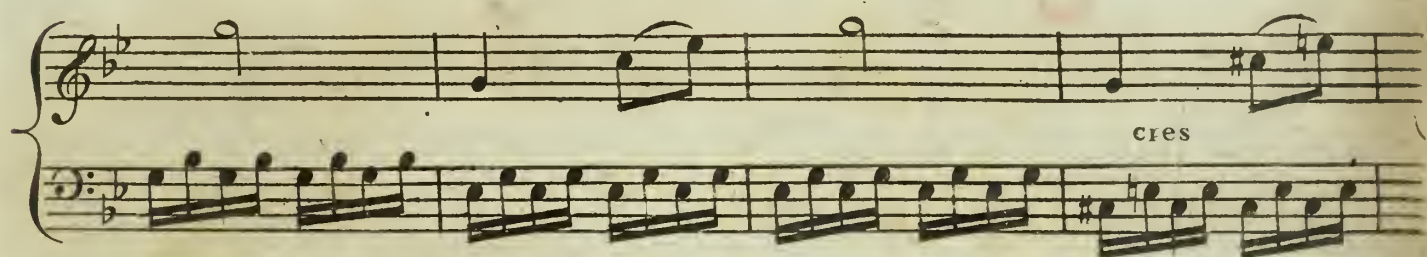
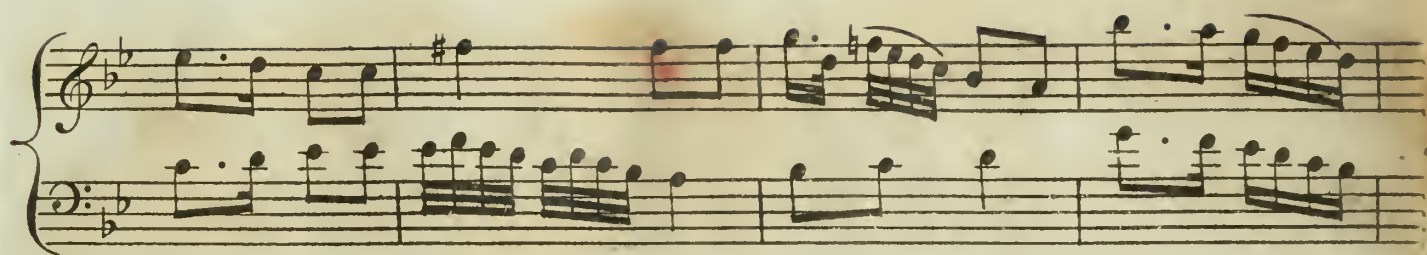
Handwritten musical score on aged paper, featuring six systems of grand staves (treble and bass clefs). The music is in G major (one sharp). The notation includes various musical symbols, including notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The paper shows signs of wear, including creases and discoloration.

Volti











This page contains six systems of handwritten musical notation, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** The treble staff begins with a piano (*p*) dynamic marking. The bass staff contains block chords.
- System 2:** Continues the melodic and harmonic development.
- System 3:** The treble staff features a forte (*f*) dynamic marking. The bass staff has a more active melodic line.
- System 4:** The treble staff has a complex, rapid melodic passage. The bass staff continues with a steady accompaniment.
- System 5:** The treble staff shows dense chordal textures. The bass staff has a rhythmic pattern.
- System 6:** The final system, ending with a double bar line. The treble staff has a descending melodic line, and the bass staff has a simple accompaniment.



## 7

*In the Comic Opera*

\_\_\_\_\_ of \_\_\_\_\_

*LOVE LAUGHS AT LOCKSMITHS.*

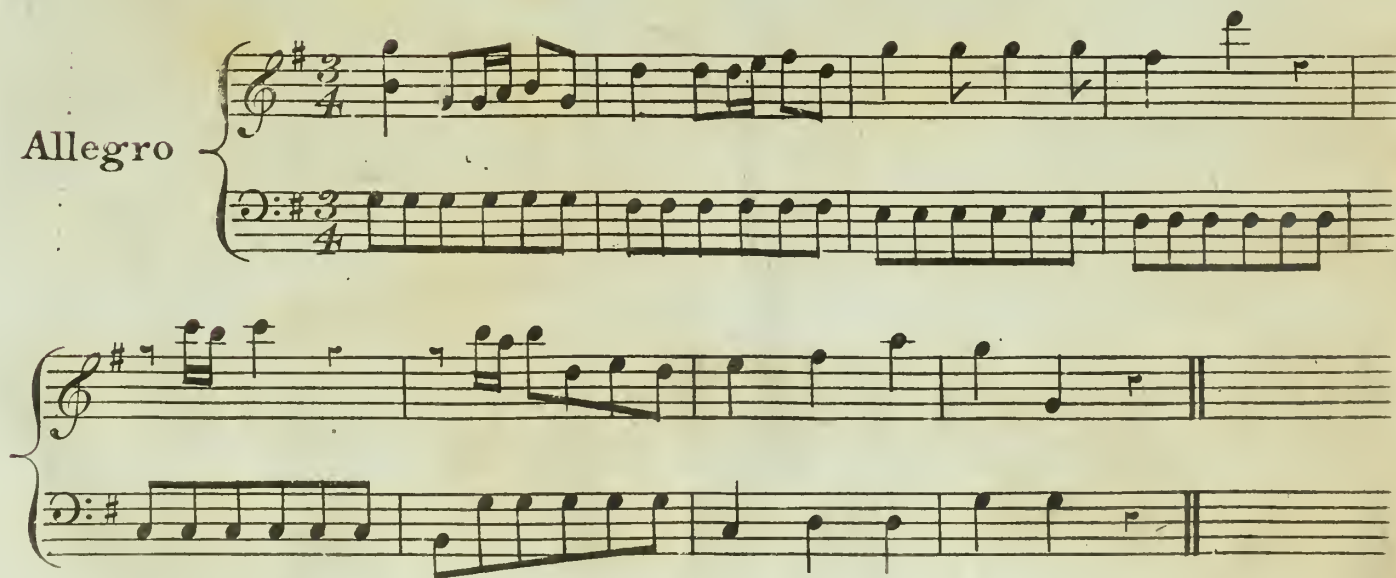
Composed by M. Kelly.

*Price 2s*

LONDON

*Printed by M. Kelly at his Musical Saloon Pall Mall*

# Allegro



Why wheres my Ras - - cal Risk why Risk

I'm com - ing

Zounds be brisk be brisk The laziest Knave I ever

Cap - tain

faw, 'tis Day light Day light Puppy

ad lib: tempo

Yaw yaw yaw whither fo



To court a sweet bewitching Fair one bewitching

fast that thus you scare one

Fair one Sweet God of love

Sweet God of sleep

Thee I im - plore

Thee I im - plore

Grant me the Nymph whom I a -

Grant me a Bed

- dore Sweet God of love Sweet God of

and let me snore Sweet God of sleep Sweet God of

love Thee I im - plore Thee I im - plore

sleep Thee I im - plore Thee I im - plore



Apelles might be proud to draw her Apelles

But pray who may the Lady be

might be proud to draw her

Is She fo come-ly then to fee is She fo comely then to

Upon my Soul I never saw her Sweet God of love

fee Sweet God of sleep

Sweet God of love Thee I im-plore sweet God of  
Sweet God of sleep Thee I im-plore sweet God of

*f* *p*

love Thee I im - plore Thee I im -  
sleep Thee I im - plore Oh let me snore Thee I im -

- plore I implore I implore.  
- plore Oh let me snore let me snore let me snore.



*The Harp Song*  
*Sung by Mrs Atkins*  
*in the Comic Opera of*  
**LOVE LAUGHS at LOCK SMITHS**

*Accompanied by M<sup>r</sup>. Dixi*  
*Composed by M. Kelly.*

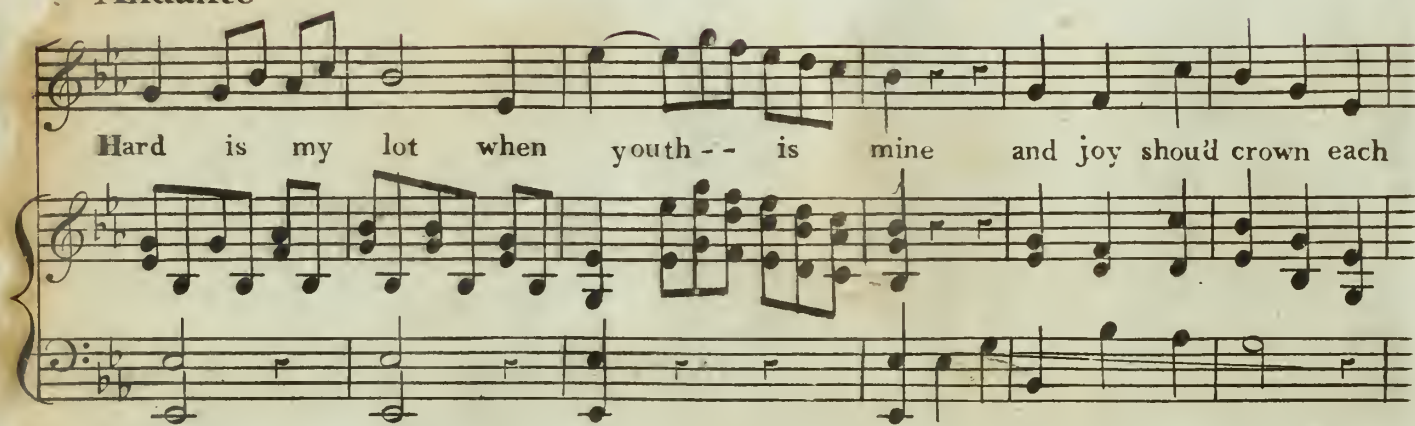
Price 1<sup>s</sup> 6<sup>d</sup>  
London Published & Sold at his Musical Saloon N<sup>o</sup>. 9 Pall Mall.

Allegro

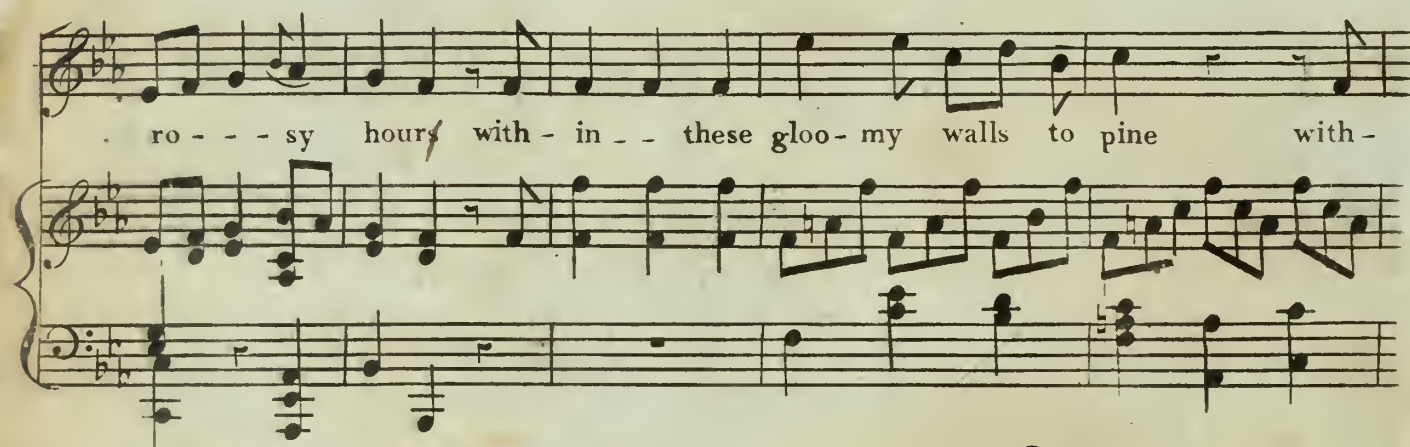




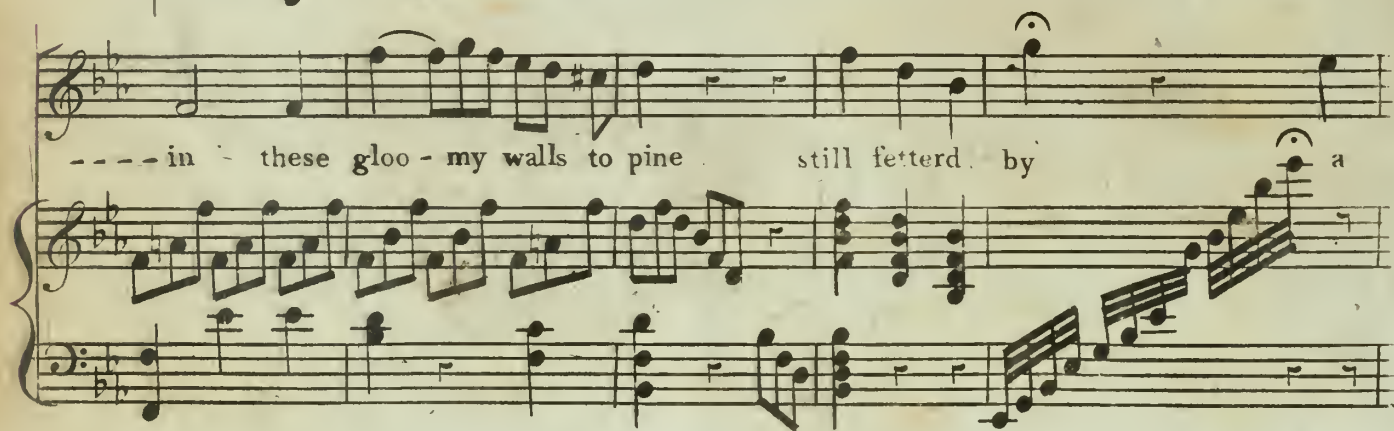
## Andante



Hard is my lot when youth -- is mine and joy should crown each

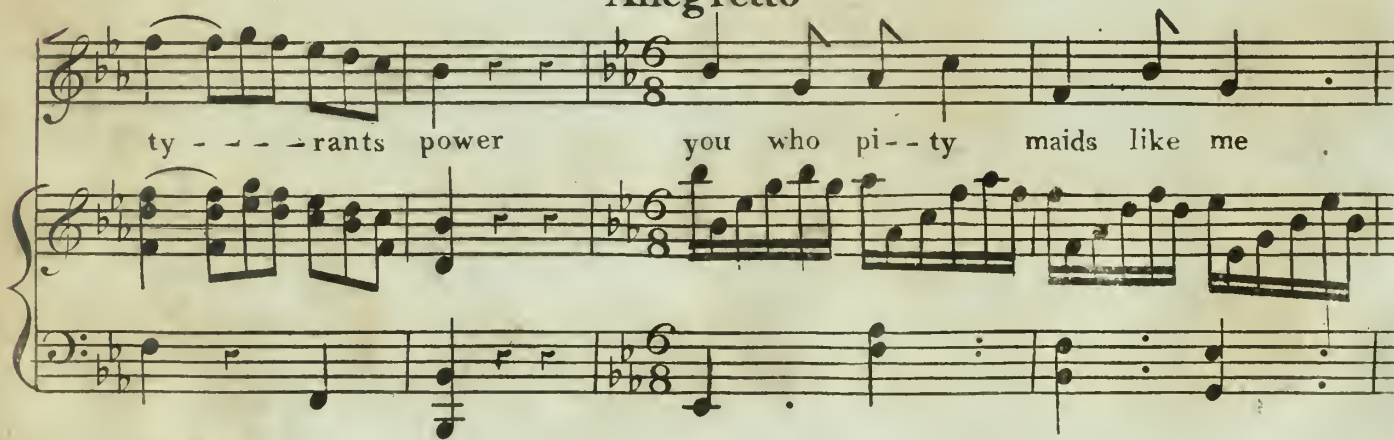


ro - - - sy hours with - in - - these gloo - my walls to pine with -



--- in - these gloo - my walls to pine still fetterd by a

## Allegretto



ty - - - rants power you who pi - - ty maids like me



you who pi-ty maids like me this way bend and set me free you who pity

Ad: Libitum.

maids like me this way bend and set me free set me free set me free.

Must I, for ever languish here,  
 A life of solitude to prove  
 No something whispers in my ear  
 That I was born for bliss and love  
 You who pity maids like me,  
 This way bend, and set me free..

# The Farm Yard,

SUNG BY MR. MATHIEWS

in the Comic Opera of

LOVE LAUGHS at LOCK-SMITHS,

Composed by

M. Kelly.

Ent<sup>d</sup>. at Stat<sup>s</sup>. Hall.

Price 2/-

Published by M. Kelly at his Musical Saloon, No. 9. Pall Mall.

Maestoso

The musical score is written for piano. It begins with a 'Maestoso' tempo marking. The first system shows a melody in the right hand (treble clef) and a bass line in the left hand (bass clef). The melody starts with a half note, followed by a quarter note, and then a series of eighth notes. The bass line consists of a series of chords. The second system continues the melody and bass line. The notation includes various note values, rests, and a repeat sign.



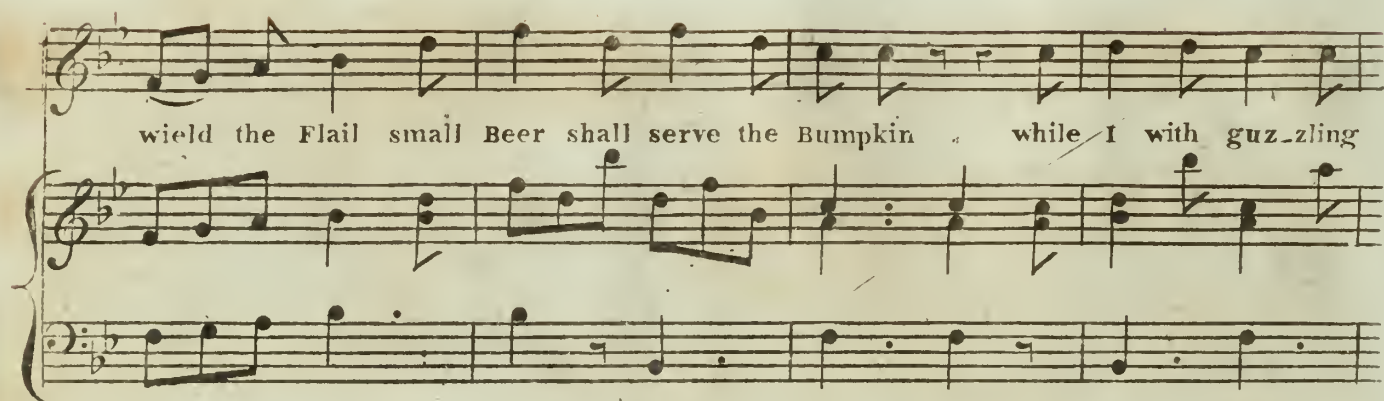
Oh when my Farm is ta-ken How de-lightful 'twill be o'er my

*Allegro Moderato*

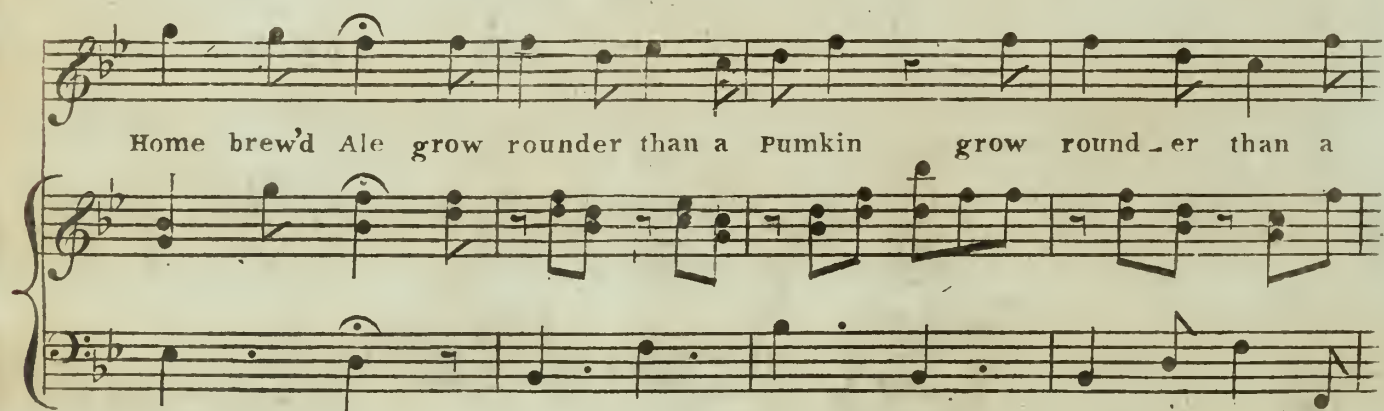
A-cre to stump, then I'll marry a Dai-ry Maid jol-ly and plump but she

shan't be as fat as my Ba-con but she shan't be as fat as my

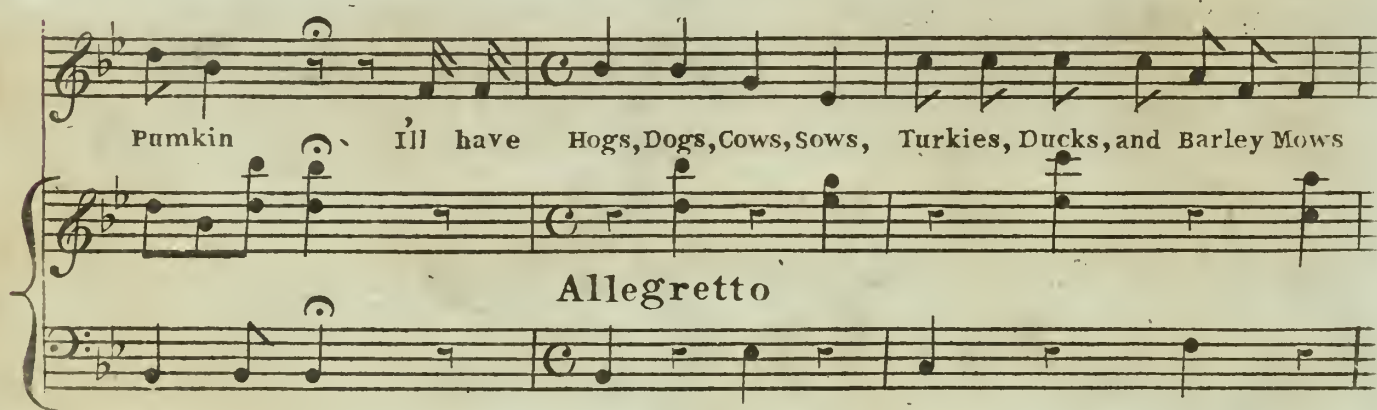
Bacon I'll hire a Lout to wield the Flail I'll hire a Lout to



wield the Flail small Beer shall serve the Bumpkin while I with guzzling

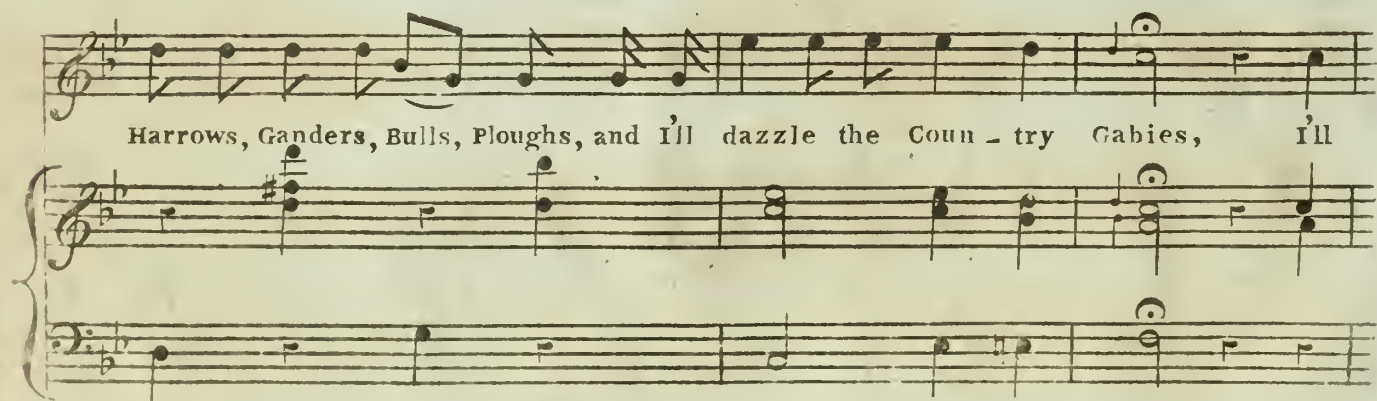


Home brew'd Ale grow rounder than a Pumkin grow rounder than a



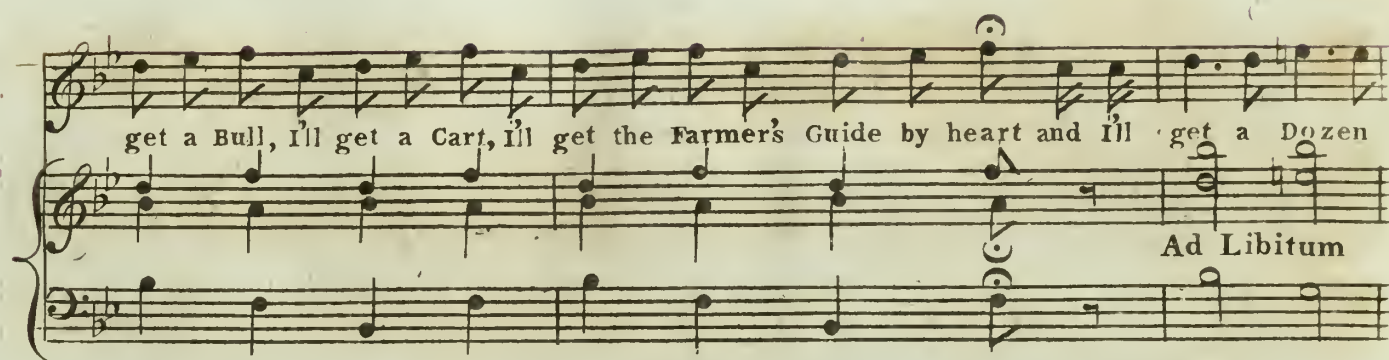
Pumkin I'll have Hogs, Dogs, Cows, Sows, Turkies, Ducks, and Barley Mows

*Allegretto*



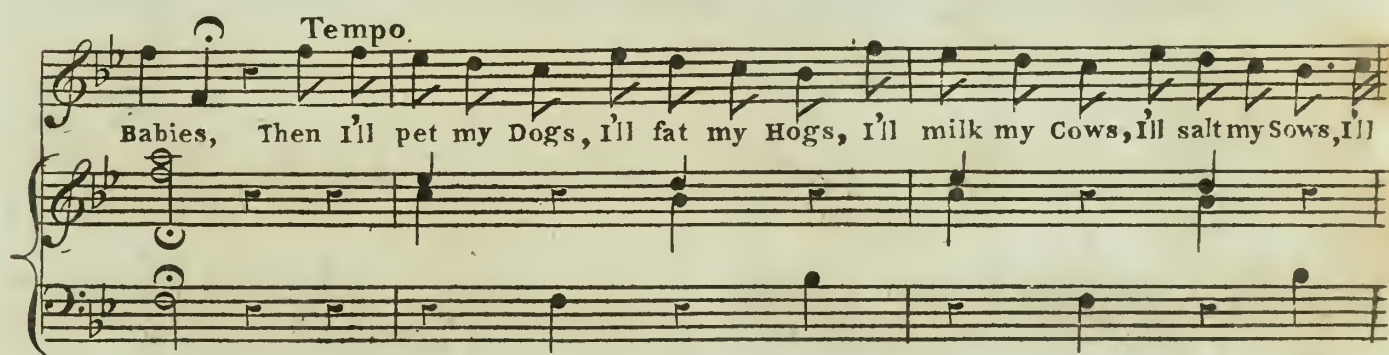
Harrows, Ganders, Bulls, Ploughs, and I'll dazzle the Coun - try Gabies, I'll





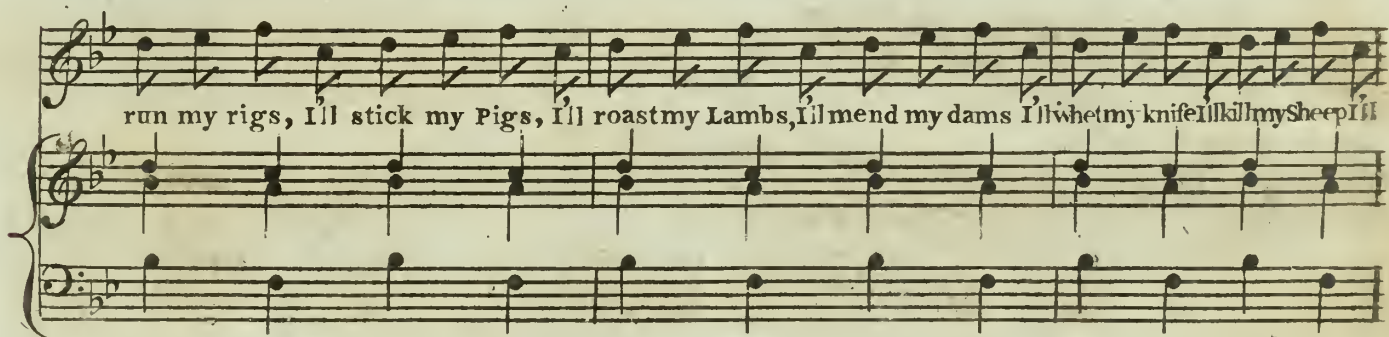
get a Bull, I'll get a Cart, I'll get the Farmer's Guide by heart and I'll get a Dozen

Ad Libitum

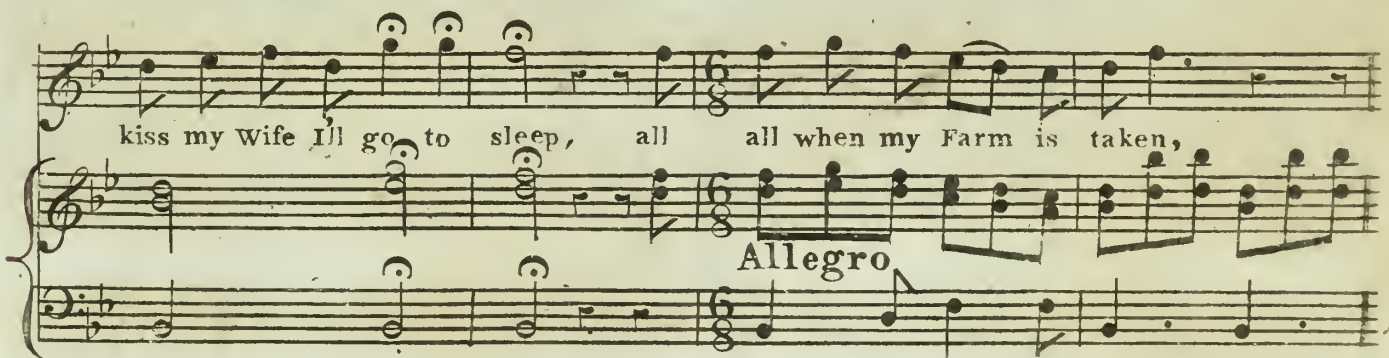


Tempo.

Babies, Then I'll pet my Dogs, I'll fat my Hogs, I'll milk my Cows, I'll salt my Sows, I'll

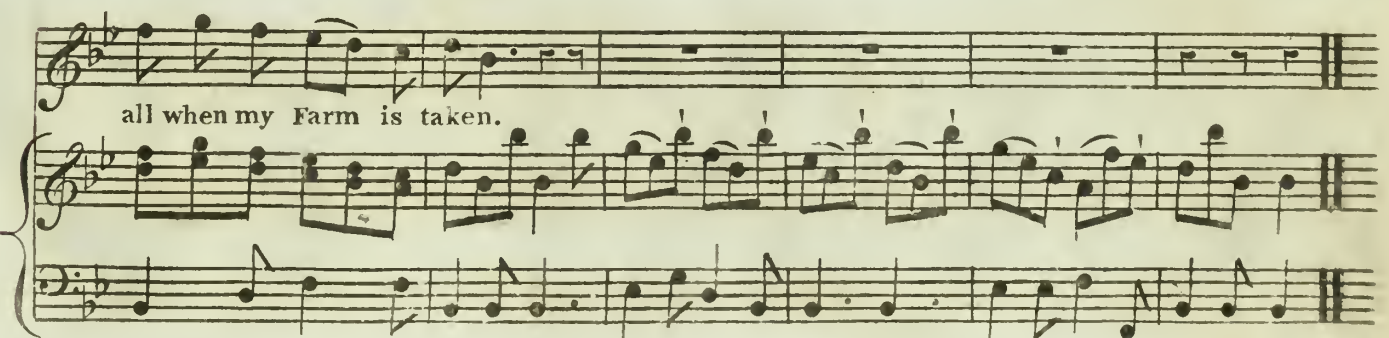


run my rigs, I'll stick my Pigs, I'll roast my Lambs, I'll mend my dams I'll whet my knife I'll kill my Sheep I'll



kiss my Wife I'll go to sleep, all all when my Farm is taken,

Allegro



all when my Farm is taken.



*Speaking*  
I'll drink, just double each Sa-tur-day Night, sitting up with my Spouse till

Can-dle light, for I need not rise ear-ly on Sun-day for I need not rise early on

Sunday, Then I'll prate to my Love of Clover and Barns while the dear little Children's

Stockings she darns that must go to the wash on Monday, on Sunday to Church Beef and

Pudding at one and the Evening to spend I'll get drunk with a Friend



ad Libitum      Tempo      Andante

Reel to Bed and on Monday be up with the Sun, But on Monday my Bed for -

saking oh how my poor Nob will be aching with my Eyes stiff and red, sunk

deep in my head I shall look as old as Me - thu - sa - lem While the

curst noises round me will so confound me I shall wish the Farm Yard at Je -



- rusalem For there the Pigs will be squeaking The Wag-gon wheels be

creaking Ducks quacking Cart whips cracking Turkeys gobbling Carters

squab - bling Rooks caw - ing Plough Boys jaw - ing, Horses

neighing, Donkies braying, Cocks crowing, Oxen lowing Dogs bark Noah's Ark



Pigs squeaking, Wheels creaking, Ducks quacking, Cart Whips crack - ing,

Turkies gobbling Carters squab - ling Rooks cawing Plough Boys jaw - ing.

Horses neighing, Donkies braying, Cocks crowing, Oxen lowing, Dogs bark Noah's Ark

All all when my Farm is taken all when my Farm is

**Allegro**

taken.

*Ruddy Damon Sighing said,*Sung by M<sup>r</sup> Elliston*In the Musical Entertainment of**LOVE LAUGHS AT LOCKSMITHS**Performed at the***THEATRE ROYAL HAYMARKET.***Ent<sup>d</sup> at Stat<sup>s</sup> Hall**Price 1<sup>s</sup>**Printed by M. Kelly at his Musical Saloon Pall Mall*

The musical score is written for six parts: Oboi, Fagotti, Violini, Alto, Voce, and Basso. The time signature is 2/4. The key signature has one sharp (F#). The Oboi and Fagotti parts have a melodic line with many eighth and sixteenth notes. The Violini part has a similar melodic line. The Alto part has a more sustained line with some eighth notes. The Voce part is mostly rests, indicating the singer's entrance. The Basso part has a bass line with some eighth and sixteenth notes. The score is written on six staves, with the Oboi and Fagotti parts on the first two staves, the Violini and Alto parts on the next two staves, and the Voce and Basso parts on the last two staves.



Rud - dy Da - mon sigh - ing said Dear - est Phil - lis let us

mar - ry Phil - lis sigh'd and shook ~~his~~ head, Pa - rents tell us

*her*

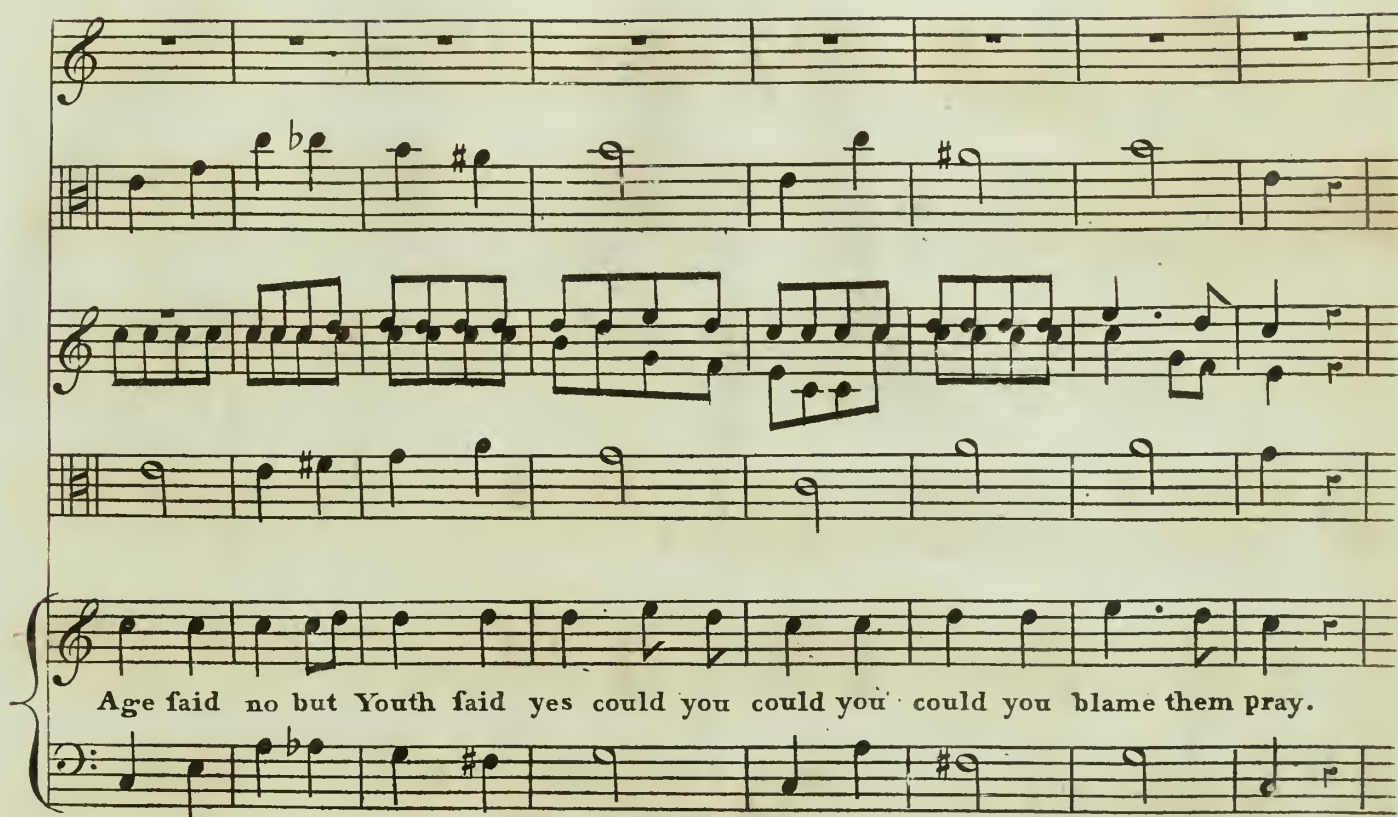
we must tarry Still did a - morous Da - mon prefs Till to

This system contains five staves of music. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is an alto clef. The third staff is a treble clef. The fourth staff is a treble clef. The fifth staff is a grand staff (treble and bass clefs) with lyrics written below it. The music is in a common time signature (C) and features various note values including eighth and sixteenth notes, as well as rests.

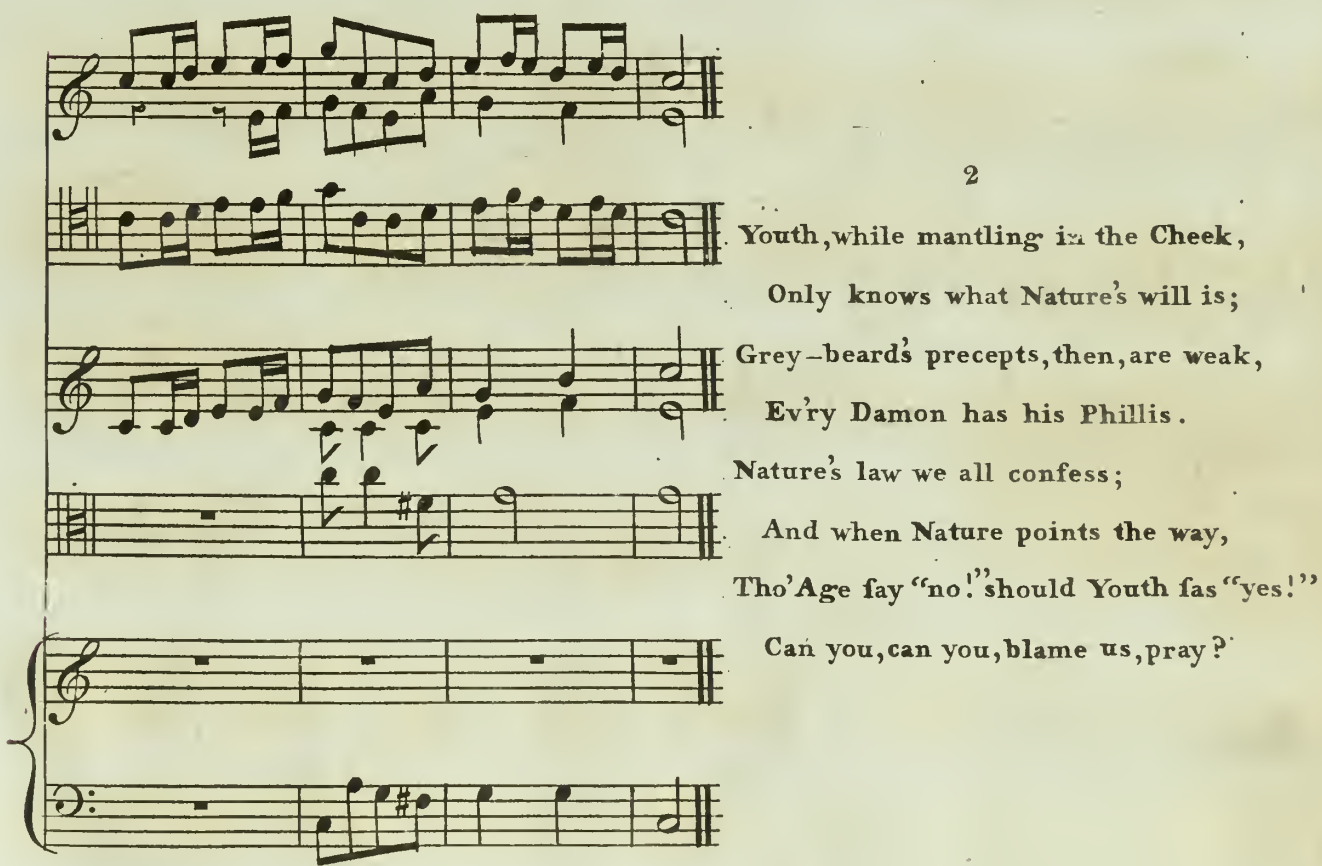
Church they took their way Age said no but Youth said yes

This system contains five staves of music. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is an alto clef. The third staff is a treble clef. The fourth staff is a treble clef. The fifth staff is a grand staff (treble and bass clefs) with lyrics written below it. The music is in a common time signature (C) and features various note values including eighth and sixteenth notes, as well as rests.





Age said no but Youth said yes could you could you could you blame them pray.



2

Youth, while mantling in the Cheek,  
 Only knows what Nature's will is;  
 Grey-beards' precepts, then, are weak,  
 Ev'ry Damon has his Phillis.  
 Nature's law we all confess;  
 And when Nature points the way,  
 Tho' Age say "no!" should Youth say "yes!"  
 Can you, can you, blame us, pray?

## A GUARDIAN THERE WAS

*Sung by M<sup>rs</sup> Atkins  
At the Theatre Royal*

*HAYMARKET*

*In the Musical Entertainment of*

**LOVE LAUGHS AT LOCKSMITHS.**

*Ent<sup>d</sup> at Star Hall*

*Price 1<sup>s</sup>/*

*Printed by M. Kelly at his Musical Saloon Pall Mall*

Lydia

A Guardian there was a Crab was he Fal lal fal lal

*Moderato*

la la la la la He kept his Ward under Lock and Key fal la ra la ra la la

la- Poor foul he plagued her Night and Day Poor foul he plagued her



Night and Day Till She took to her heels and She ran a way fal lal la lal la la la

fal lal la fal lal la la la la fal lal la fal lal la la la la

fal lal la fal lal la la la la fal lal la.

2

She laugh'd at this Crab as long as she could,

Fal lal &c.

For fretting never does us good,

Fal lal &c.

But he grew more teasing every Day,

So she took to her heels and she ran away.

Fal lal &c.

# Unfortunate Miss Bailey,

SUNG BY MR<sup>R</sup> MATTHEWS,

In the Comic Opera of

LOVE LAUGHS AT LOCKSMITHS.

Printed at St. Paul's Hall

Price 1/-

London Printed by M. Kelly at his Musical Saloon Pall Mall

The musical score is written for a single voice and piano accompaniment. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano line (bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are written below the vocal line.

**System 1:** The vocal line begins with a series of eighth and sixteenth notes, followed by a quarter note. The piano line provides a simple harmonic accompaniment with quarter notes.

**System 2:** The vocal line continues with a series of eighth notes, followed by a quarter note. The piano line continues with quarter notes. The lyrics "A Captain bold in Halli-fax that dwelt in Country" are written below the vocal line.

**System 3:** The vocal line continues with a series of eighth notes, followed by a quarter note. The piano line continues with quarter notes. The lyrics "Quar-ters Se-duc'd a Maid who hang'd her-self one Morning in her" are written below the vocal line.



Gar - ters His wicked conscience smi - ted him he lost his Stomach

dai - ly He took to drink - ing Ra - ta - fia and thought up - on Miss

Bai - ly Oh Miss Bai - ly un - for - tunate Miss Bai - ly.

## 2

One Night, betimes, he went to rest, for he had caught a fever,  
Says he "I am a handsome Man, but I'm a gay Deceiver,  
His Candle, just at twelve o' Clock, begun to burn quite palely,  
A Ghost stepp'd up to his Bed side, and said, behold Miss Bailey.

## 3 Oh Miss Bailey &amp;c

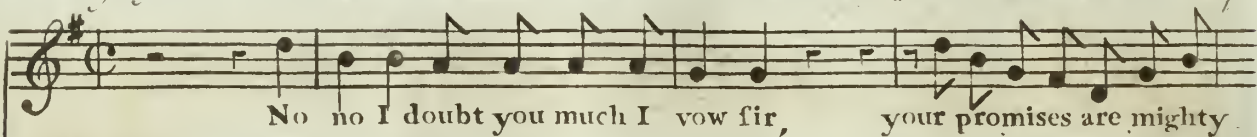
Avaunt Miss Bailey then he cried your Face looks white and mealy,  
Dear Captain Smith the Ghost reply'd you've used me ungentleely,  
The Crowners quest goes hard with me because I've acted frailey,  
And Parson Biggs won't bury me tho' I am dead Miss Bailey.

## 4 Oh Miss Bailey &amp;c

Dear Corpse; says he, since you and I accounts must, once for all, clofe,  
I've got a one Pound Note, in my Regimental small Clothes;  
T'will bribe the Sexton for your Grave; the Ghost then vanish'd gaily  
Crying "blefs you, wicked Captain Smith, remember poor Miss Bailey.

Oh Miss Bailey &c

Lydia



Risk

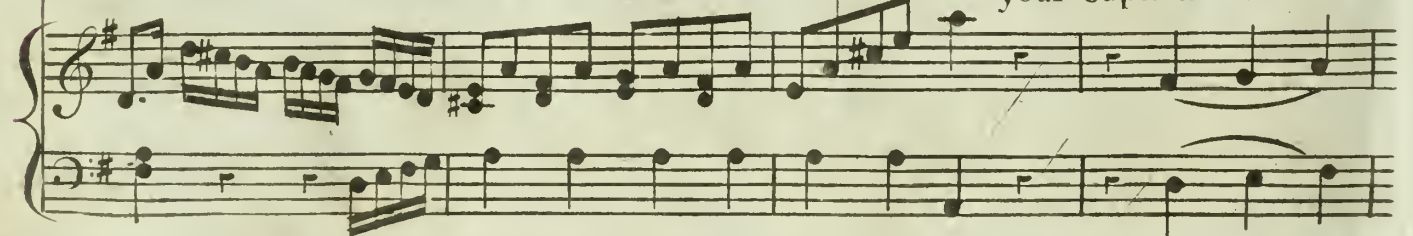
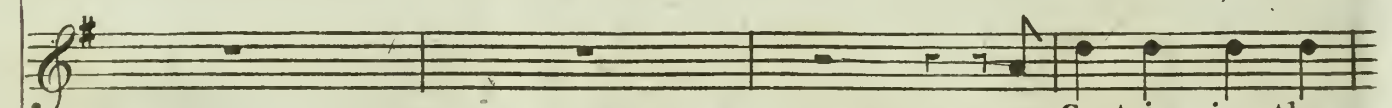
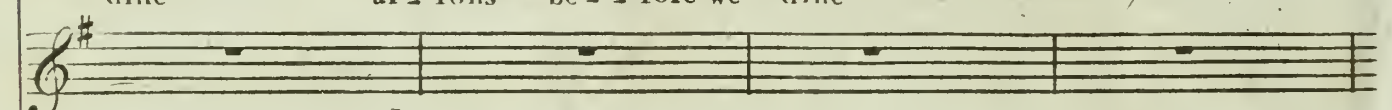
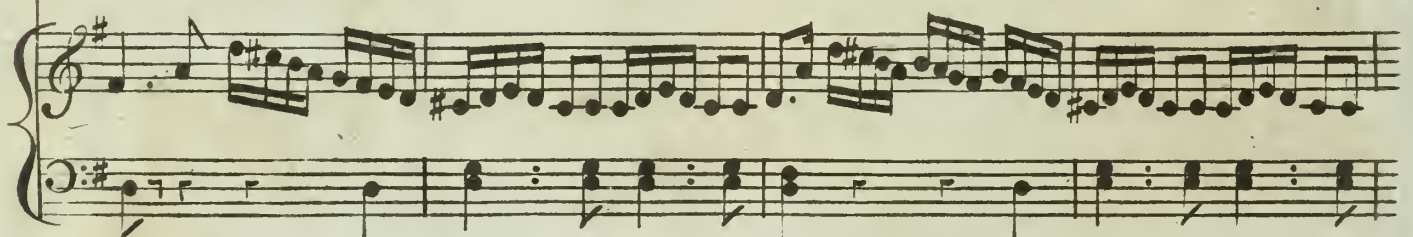
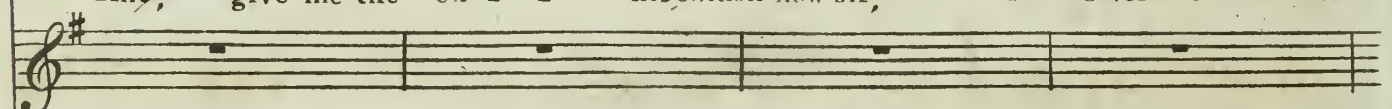
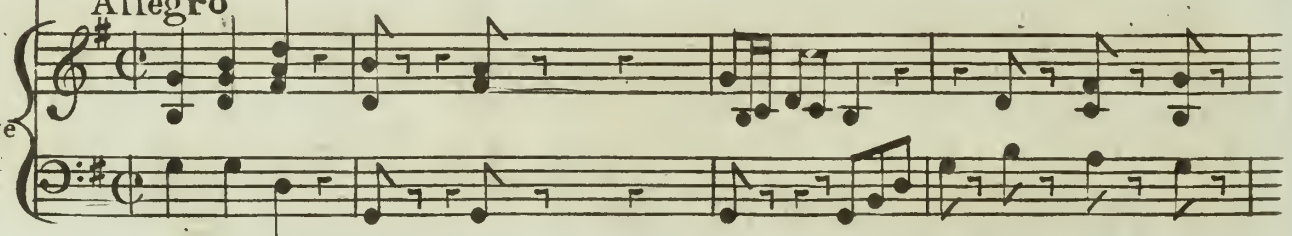


Vigil



Piano Forte

Allegro





up - on my foul you're

throng waits there his love to meet

excuse me sir your word I doubt

wrong he's waiting in the street

how shall I make her find me

I'll tell you how it come about

out now tell her I am not the lout I must inform her if I can

flout you plague me more than law or gout or all the plagues that pester man



de - ceit de - ceit has always always been your plan, well no more words since words are

all the plagues that pester pes - ter man

galling

Tol lol lol lol lol lol lol lol Tol lol lol lol Tol de riddle lol

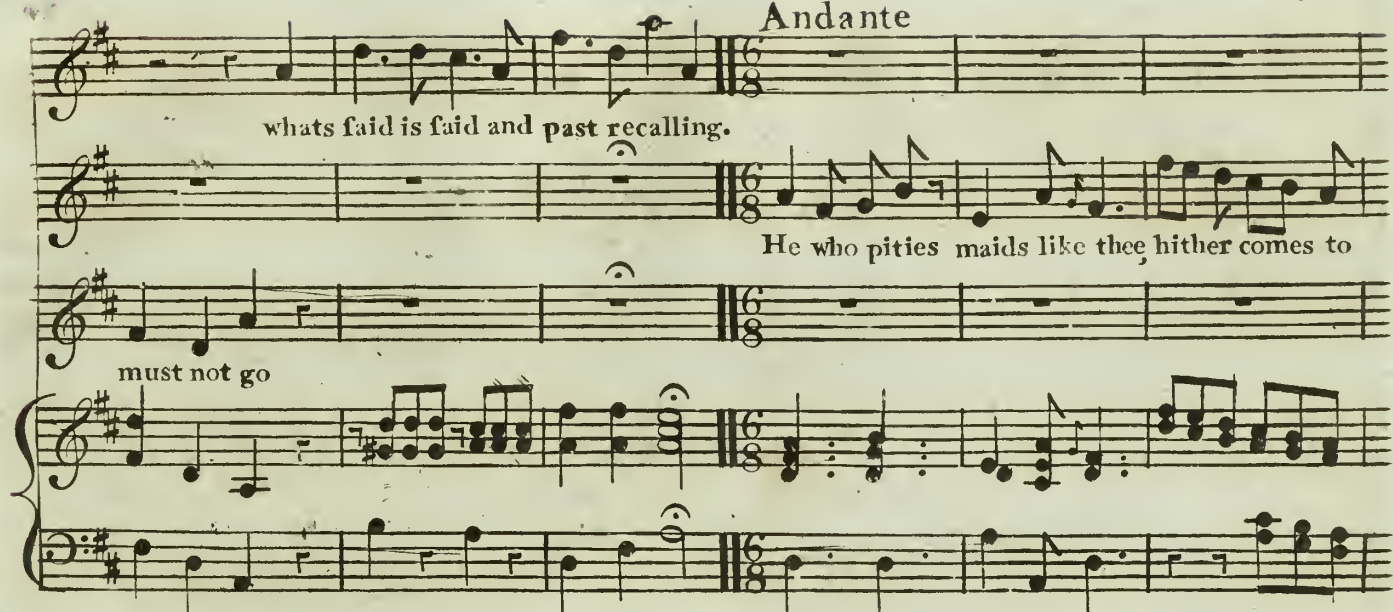
what's said is said and past recalling

Why how the awkward booby bawling well no more words she

The musical score is written on page 34. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The lyrics are written below the vocal line. The first system has two lines of lyrics. The second system has two lines of lyrics. The third system has two lines of lyrics. The fourth system has two lines of lyrics. The piano accompaniment consists of chords and single notes in both hands.



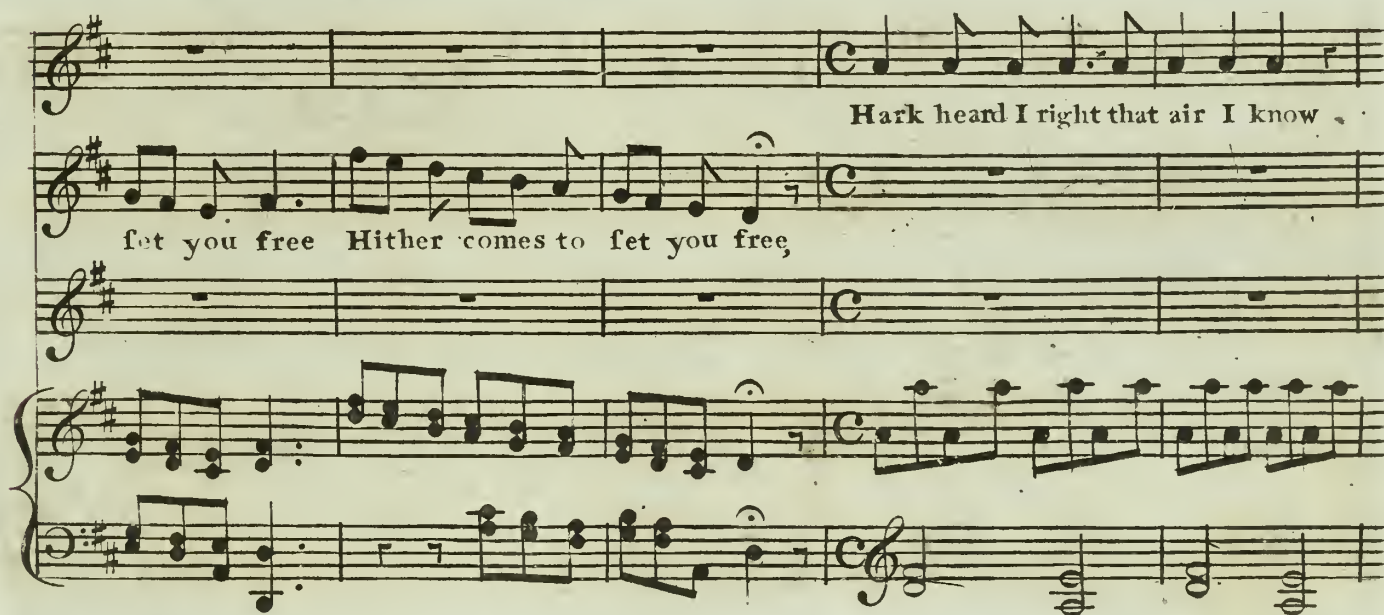
## Andante



whats said is said and past recalling.

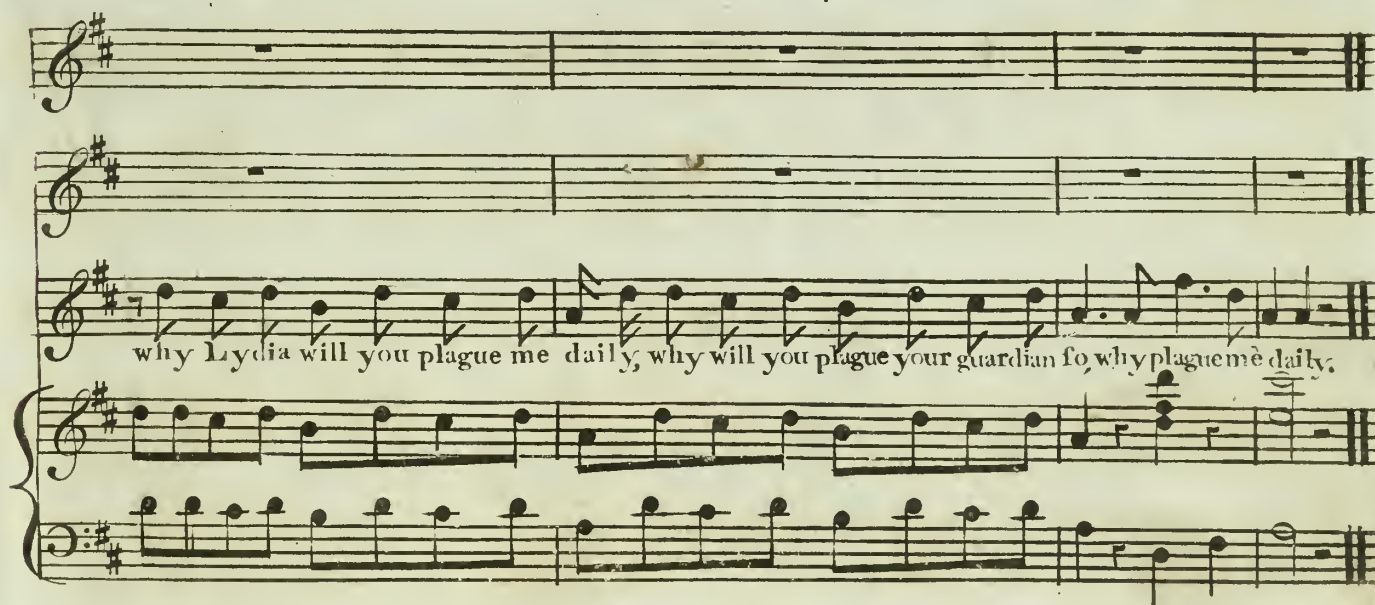
He who pities maids like thee hither comes to

must not go



Hark heard I right that air I know

set you free Hither comes to set you free,



why Lydia will you plague me daily, why will you plague your guardian so, why plague me daily.



Oh Miss Bai - ly un - for - tunate miss Bai - ly

*Andante*

*ad lib* *tempo*

Come I relent I might be wrong I'll fit good nature is my vice.

un - fortunate miss Baily

*p* *ad lib*

she caught the burden of the song by jingo in a trice by jingo in a trice.

*Allegretto*



Good humour now pre\_vail - ing let all our sorrows cease. A -

My lucky stars pre\_vail - ing my hopes how they in crease. I've

Good humour now pre\_vail - ing let all our sorrows cease. A -

*Allegro*

- dieu to spleen and railing our Quarrel ends in peace. Good

now no fear of failing the Prisoner I'll re - lease.

- dieu to spleen and railing the Quarrel ends in peace.

Humour now prevailing let all our bickering cease Good

My lucky stars prevailing My hopes how they increase I've

Good



Humour now pre-vailing let all our bickerings cease a - -  
 now no fear of failing the prisher I'll re lease I've  
 Humour now pre-vailing let all our bickerings cease a - -

-dieu to spleen and railing our quarrel ends in peace our  
 now no fear of failing the prisner I'll re lease the  
 -dieu to spleen and railing our quarrel ends in peace our

quarrel ends our quarrel ends ends in peace our  
 prisner I'll re lease re lease I'll re lease the  
 quarrel ends our quarrel ends ends in peace our



quarrel ends our quarrel ends ends in peace

prisoner I'll release release I'll release

quarrel ends our quarrel ends ends in peace

ends in peace ad lib tempo

ends in peace.

I'll re - - - lease I'll re - - - lease.

ends in peac ends in peace.

ad lib tempo

ad lib tempo

# Cupid inflaming us

## FINALE

Sung by Mr. Elliston, Mr. Matthews,  
Mr. Denman, Mr. Grove, Mr. De Camp.  
(and Mrs. Atkins in

LOVE LAUGHS at LOCK SMITHS  
Composed by M. Kelly.

Ent.<sup>d</sup> at Stat.<sup>s</sup> Hall.

Price 1<sup>s</sup>/6

Published by M. Kelly at his Musical Saloon N. 9 Pall Mall.

*Allegro*

Lydia

Cu-pid inflaming us Cu-pid inflaming us

*p*

Old Men are Fools when they ever talk of taming us Life's date is quickly past

Youth's bloom is fading fast know this and seize this and pleasures while they last.



## CHORUS

Cupid inflam-ing us    Cupid inflam-ing us    Old Men are Fools if they

Cupid inflam-ing us    Cupid inflam-ing us    Old Men are Fools if they

e-ver talk of taming us    Cu-pid in-flam-ing us    Cu-pid in-flam-ing us

e-ver talk of taming us    Cu-pid in-flam-ing us    Cu-pid in-flam-ing us

Old Men are Fools if they e-ver talk of tam-ing us, Dastards wish-ing

Old Men are Fools if they e-ver talk of tam-ing us,

to se-cure us on-ly think and act like Dolts    Let them as they

will immure us    Love con-trives to burst the Bolts

Al Segno  
Chorus

## Vigil

Wo-men all our sen-ses co-zen Through a maze of wiles they run

I can paint them by the do-zen but I cannot conquer one

## Solo

Cu-pid inflaming her Cu-pid inflaming her Old Men are Fools then who

## CHORUS

e-ver think of taming her Cu-pid inflaming her Cu-pid inflaming her

Cu-pid inflaming her Cu-pid inflaming her

*f*

Old Men are Fools when they e-ver think of ta-ming her.

Old Men are Fools when they e-ver think of ta-ming her.



## Risk

When you paint the pret-ty Crea-tures al-ways place a Cap-tain near no-thing

heigh-tens more their Fea-tures than a hand-some Gre-na-dier

## CHORUS

Cu-pid inflaming them Cu-pid inflaming them Old Men are Fools then who  
Cu-pid inflaming them Cu-pid inflaming them Old Men are Fools' then who

e-ver talk of taming them Old Men are Fools then who ever talk of taming them who  
e-ver talk of taming them Old Men are Fools then who ever talk of taming them who

e-ver talk of ta-ming them who e-ver talk of tam-ing them.  
e-ver talk of ta-ming them who e-ver talk of tam-ing them.

